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Uns schützt der Allmacht
Hand!
*Der Heldentod macht keine
Schmerzen,
Er ist für's Vaterland.*

Gl. iv, 1. 3.

1809 No. LV. Str. 5.
(Wenzel Neumann.)

*Was kannst du? Fliehen
kannst du nur;
Und siegen können wir.*

*Was kann er? Fliehen kann
er nur
Und rauben Gut und Haab,*

The following passages from the same poem by Neumann show the same leaning—tho less concretely than in the foregoing—on Gl. III and IV, (*Schlachtgesang bey Eröffnung des Feldzuges 1757* and *Schlachtgesang vor der Schlacht bey Prag*).

Gl. III, 1. 1.

1809 No. LV. Str. 1.
(Neumann.)

*Auf Brüder, Friedrich,
unser Held,
Der Feind von fauler Frist,
Ruft uns nun wieder in das
Feld,
Wo Ruhm zu hohlen ist.*

*Hinaus! Wen Muth belebt,
hinaus!
Es ruft Karl der Held!
Nur Hasen lasse man zu
Haus,
Wir aber ziehen ins Feld.*

Gl. III, 1. 21.

(Ditto) Str. 7.

*Und böt uns in der achten
Schlacht
Franzoss und Russe Trutz,
So lachten wir doch ihrer
Macht,
Denn Gott ist unser Schutz.*

*Der Name: Franz sei unser
Schutz,
Den raubt uns nicht der
Tod;
So bieten wir den Feinden
Trutz;
Denn wir vertrauen auf Gott!*

These are the closest analogies, and further examples would only give added proof of the evident fact that "Vater" Gleim struck, in these *Grenadier-Lieder*, a tone which resounded in German war-poetry for at least half a century.

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THE GLOVE AND THE LIONS IN KENTUCKY FOLK-SONG

Apropos of such familiar poems as Browning's *The Glove*, Schiller's *Der Handschuh*, and Leigh Hunt's *The Glove and the Lions*, is the ballad given below. It was sung and then recited to me a few days since by a citizen of Pikeville, in the Cumberland mountains of Kentucky, a district populated to a considerable degree by those

migrating thither from North Carolina through the Cumberland Gap about a century ago.

I have within the last two years set down on paper about one hundred and twenty of these "ballets," as they are called by the Eastern Kentucky Highlanders who sing them. About forty of the collection seem to have been composed on British soil, as evidenced by their identity or close similarity to those in Professor Child's collection, or else by their inclusion of local English or Scottish place-names; for example, *Edinboro*, *Nottingham*, *Sheffield*, *London*, *Newgate*, *St. Pancras*, *Kathrine Street*, etc. Others contain allusions to early colonial days—gold-seeking on the Spanish Main, the loves of white settlers for Indian maidens; others more modern deal with the Civil War, and later feuds, murders, disasters, or migrations. Common among them are ballads of love, 'complaints,' and stories of young lovers disappointed or triumphant over obstacles. A few are of the bestiary type; some are humorous, though the prevailing tone, like the music to which they are sung, is in the minor key.

With the exception of certain erotic songs in the manner, phraseology, and flavor of Burns—a fact easily understood—only the one here given has, to my knowledge, any immediate relation to a recognized literary theme.¹ And even this, one must feel, is not so closely connected with the finished poems of Browning, Schiller, or Leigh Hunt cited above, as with the folk-tale common to them all, and underlying, perhaps, even the account of Poullain de St. Croix in his *Essais Historiques sur Paris*, generally regarded as the source of the various literary versions. As such one may read it, not overlooking the naïvete and ease with which Paris becomes Carolina and courtier becomes sailor. To make this tendency toward localization more complete, I have even heard "lion's den" of stanza five sung as "wildcat hole."

THE FAN.

Down in Carolina lived a lady,
And she was beautiful and gay;
She was determed (*sic*) to live a lady,
And no young man should her betray,

¹Since this was written, about six months ago, my collection has grown to about three hundred, with the result that other resemblances have been found.

Unless he was a man of honor,
 A man of honor and of high degree ;
 At length there came two lovely sailors
 They came this lady for to see.

One he was a bold lieutenant,
 A man of honor and of high degree ;
 The other was a brave sea-captain,
 Belonging to a ship called Karmel Call.

Then up spoke this fair young lady,
 Saying, "I can be but one man's bride";
 Saying, "You come here tomorrow morning,
 And this here question we'll decide."

Then she called for coach and horses
 To be ready at her command ;
 They rode away, they rode so lovely,
 They rode till they came to the lion's den.

There they stopped and there they halted,
 While these young men stood ghastly around ;
 She fell senseless, she fell senseless,
 She fell senseless to the ground.

To herself she did recover,
 She threw her fan in the lion's den,
 Saying, "Which of you to gain a lady
 Will fetch to me my fan again?"

Then up spoke this bold lieutenant,
 Saying, "Madam, of this I do not approve ;
 Madam, I'm a man of honor ;
 I will not lose my life for love."

Then up spoke this brave sea-captain,
 Who was there a-standing nigh,
 Saying, "Madam, I'm a man of honor ;
 I will receive your fan or die."

Then down in the cave he boldly entered,
 While these lions looked fierce and wild ;
 He ripped, he raved around amongst them
 And returned safe with her fan.

When she saw her love a-coming,
 Unto him no harm was done,
 She threw herself all in his arms, saying,
 "Here is the prize that you have won."

Then up spoke this bold lieutenant,
 Just like some man, that was troubled in mind,
 Saying, "In these woods, I'll always wander
 And not a girl I'll ever find."

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HAUSER, OTTO, *Weltgeschichte der Literatur*.
 Leipzig und Wien. Bibliographisches Institut.
 1910. 2 Volumes.

As the Introduction shows, an attempt is here made to present the world's literatures from the point of view of the Gobineau-Woltmann principle of "race" which, though not yet very well known in this country, during the last decade has attracted a vast amount of attention in Germany. According to this theory the civilization of any people is the expression of inherent race characteristics ("dasz der Mensch als solcher seine Geschichte macht"), and influences from without play a secondary part, and then generally in non-essentials. As the real bearers and creators of civilizations in Western life and producers of geniuses, this theory names the peoples from the north of Europe, the blond peoples with but slight pigmentation ; only as this blond element predominated in a race, did that race stand high in intellectual and artistic achievement. We cannot but feel that this theory—whatever its scientific importance may be—frequently carries H. too far afield. Any history of literature should be primarily a contribution to our æsthetic and cultural appreciation of letters, and not to our anthropological knowledge and insight. In a book on anthropology, H. might make some telling points by references to illustrative literary phenomena : in a book on literature, the anthropological discussions appear essentially inorganic. For instance, one finds little satisfaction in H.'s ethnological explanation of the cause of the great wave of enlightenment in France, with Voltaire at its head, as a Germanic, not a Gallic protest (I, 420), while no attempt is made to sketch the political and social aspects of the Counter-Reformation without which Voltaire is inconceivable. Unsatisfactory also and unsafe appears the attempt at proving merely on the basis of names the Germanic descent of conspicuous individuals, like Macchiavelli (I, 272). Again from the name only H. adduces the theory that Ignatius da Loyola was by origin Germanic (I, 309). This is especially perplexing, as Houston Stewart Chamberlain in his *Grundlagen des neunzehnten Jahrhunderts*, which is built upon the same ethnological